

THE CAECILIA

A monthly magazine devoted to Catholic Church and
School Music, and the Organ.

Founded A. D. 1874 by Sir John Singenberger 1848-1924

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Volume 58

April, 1931

No. 4

Appropriate Music for Special Services

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- 1915-10 Domine Deus S. A. (B. ad lib)
L. Ebner.
Domine Deus T. T. B. B. G. Zoller
1919-10 Locus Iste T. T. B. B. J. Mitterer
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170 Tu Es Petrus Bar. solo and
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PROFESSION OF VOWS

- 1916-9 Quid Retribuam S. S. A.
P. Piel 12
1920-5 Receive This Holocaust S. A.
L. Bonvin, S. J.
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P. E. Kuntz

- Cary-6. Veni Sponsa Christi S. A. T. B.
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287 Tota Pulchra Es Maria S. A.
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General English and Latin Hymns to the Blessed Virgin Mary.

FIRST MASS OF A PRIEST

- 1925-4 Tu Es Sacerdos S. A. T. B.
P. Griesbacher 20
Veni Creator S. A. T. B., M. Dore
No. 223 Juravit—Tu Es Sacerdos, Solo
G. Capocci 25
555 Six Easy Pieces S. A.
Dom. G. Hugle, O. S. B. 15

FOR GENERAL USE AT FESTIVALS

Note: (There are so many Veni Creators available that we have not attempted to list them in this limited space.)

- 300 Cantate Domino S. A. T. B.
F. J. McDonough 12
399 Cantate Domino: T. T. B. B.
F. J. McDonough 12
83 Jubilate Deo S. A. T. B., Aiblinger
C6 Jubilate Deo S. A. T. B.,
W. A. Mozart 12
343 Jubilate Deo S. A. T. B.,
A. J. Weiss 15
403 Jubilate Deo T. T. B. B.
Weiss-Reilly 15
419 Jubilate Deo S. A., Weiss-Reilly. 12
535 Jubilate Deo S. S. A., T. Francis
Burke 12
Jubilate Deo S. A. T. B.
P. Kornmueller
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J. Singenberger 15
495 Jubilate Deo T. T. B. B.,
J. Singenberger 15
497 Jubilate Deo S. S. A. A.,
J. Singenberger 15
274 Rex Glorise S. A. T. B.
F. J. McDonough 12
90 Te Deum, Gregorian, Harm. by
P. Wagner 60
(Tonus Simplex) Voice part. 10

- 444 Te Deum, 2 voices, J. Singenberger .25
(alternating with chant)

HYMNS FOR MAY DEVOTIONS

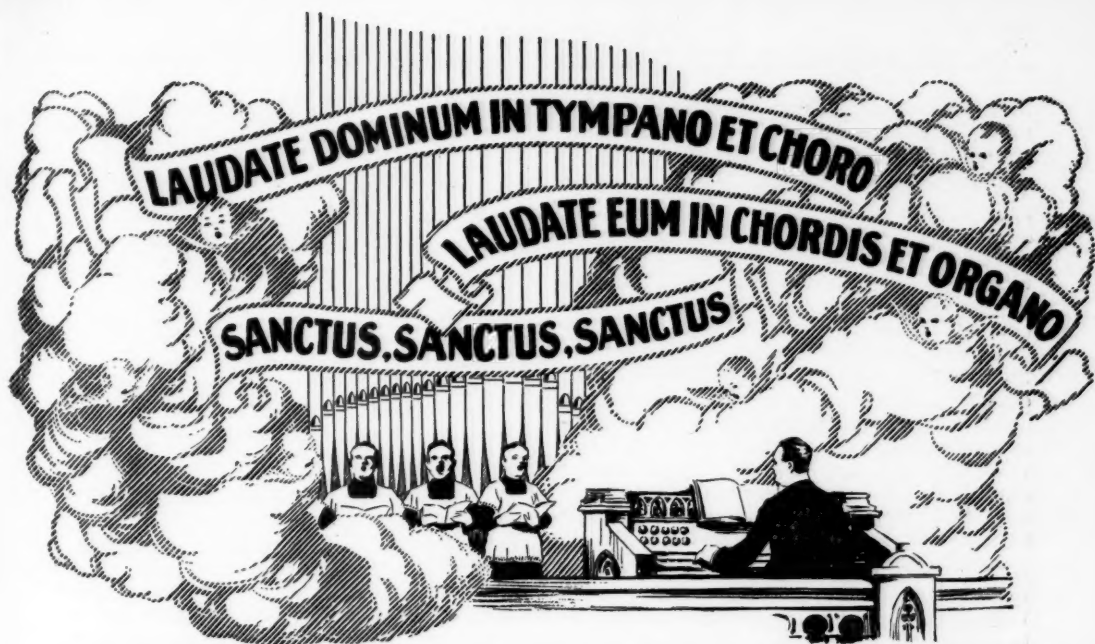
(English words)

Ask also for Latin pieces, Antiphons, Motets, etc., to the Blessed Virgin Mary. The same variety of material may be obtained for June—the month of the Sacred Heart of Jesus—on request.

- 274 Mother of Christ, Solo and S. A.
T. B., Srs. of Notre Dame. 25
317 Hail Virgin Dearest Mary, S. A.,
F. J. McDonough 10
318 Ave Maria—Hail Queen of Heaven,
S. A., F. J. McDonough. 10
330 O Mantle White, Solo, S. A. Erst.
Mother at Your Feet Is Kneeling,
Solo, Sr. S. C. 30
25 Seven Hymns to the Blessed Virgin Mary, Unison or S. & A.,
Srs. of Mercy 15
Come and Chant The Praises, Litany, Hail Virgin of Virgins, Ave Maria, Crowning Hymn, Evening Hymn. Hymn to St. Aloysius.
438 Eight Hymns, for 2, 3 and 4 equal voices 30
Singenberger, Greith, Meurers, etc.
439 Twenty Hymns to the B. V. M., for 4 Male Voices, Otto A. Singenberger 60
1928-10 Litanies Lauretenae, 2, 3 or 4 voices, J. Singenberger 15
1925-3 Six Hymns, Arr. for 4 mixed voices. Rampis, Haller, M. G., and Witt.
1907-7 Four Hymns, for 4 Female Voices Fr. Koenen 15
German and English Words
1924-9 Seven Hymns for 4 Mixed Voices 20
Pierron, Bauerle, Vater, Kemptner
1923-5 Hail Holy Queen, S. & A., Ludwig Bonvin, S. J. 20
1922-10 All Hail To Thee, Our Queen of Heaven, S. & A., with T. T. B. B., Fr. Nekes 20
Hymn to Our Lady of Perpetual Help, J. Singenberger
1927-9 Four Hymns (S. A. T. B.) Rt. Rev. Msgr. H. Tappert 15
1928-12 Hymn To Our Lady of Perpetual Help (S. & A.), P. Griesbacher
Ave My Mother Pure (S. & A.) P. Griesbacher 20
1922 No. 7 Hymn to the Heart of Mary (S. A. T. B.) M. Haller English and German Words
Star of The Ocean (S. A. T. B.) M. Haller 30
1920 No. 9 Ave Maria—To Thee Holy Virgin (S. A.) J. Singenberger English and German Words
O. Mary (S. A.) P. Emil Kuntz, M. S. C. 25
English and German

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BOSTON, MASS.

When Answering Advertisements Please Mention THE CAECILIA.



The Boy Choir

Leonard S. Whalen, A. M.



FOR more than twenty-five years, the writer has been associated as member, student of choirs (at home and abroad) and organist-director, with what is commonly termed the "Boy Choir". Strictly speaking, of course, the words—"choir of men and boys" should be used. It matters little which term is employed; the type referred to is usually understood. But the writer would prefer to use another, better term, one more nearly descriptive it seems, and so well deserved, namely,—*"The Ideal Choir for Ecclesiastical Music"*.

Invited to write something on this subject, and reminded that twenty-five years' experienced in any field ought to produce a worth-while opinion, he has accepted the invitation, or challenge, by no means to display garnered wisdom or profound understanding, but rather as an acceptable moment in which to pay tribute to what he

honestly believes to be the ideal choir and to present to those interested a few facts and principles that may prove helpful in furthering a work that is at once fascinating and worthy and soul-satisfying in its results.

Some readers may be surprised or even pained by this tribute to Boy Choirs. There are two groups of such objectors. Those of the first group contend, through ignorance of history and tradition, that such choirs cannot be successfully employed, except in rare instances, to render church music. Those of the second group hold that the difficulties of establishing, training and maintaining a choir of this type are so numerous that the task is practically impossible, so far as the ordinary parish church is concerned.

The answer to the first objectors is simply this,—that male choirs must be employed. This is the decision of Rome, definitely stated and repeatedly confirmed.

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Moreover, male choirs have been maintained for generations, in the Catholic church and with eminent success.

Not only can it be done, but it has and must be done. Pius X, in his *Motu Proprio* on Church Music, (Nov. 22nd, 1903) has stated the obligation in unquestionable terms. With the usual thoughtfulness and foresight of the Pontiffs, he allows for circumstances of delay, in the phrase—"wherever possible", which concession in no way removes the final obligation. He explains, (Sec. 12 and 13)Except the chant of the Celebrant and the sacred ministers at the altar....the rest of the LITURGICAL singing belongs properly to the choir of clerics; wherefore singers in church, if they are laymen, are the substitutes of the Ecclesiastical choir....

"It follows from the same principle that the singers in church have a really LITURGICAL office, and therefore WOMEN, being incapable of such an office, cannot be admitted to the choir. If high voices, such as treble and alto are wanted, these parts must be sung by boys, according to the ANCIENT CUSTOM of the church."

In these two sections, alone of the notable document of Liturgical musical legislation, one may find the truth of the very statement that it HAS BEEN done, "according to ancient custom".

This "ancient custom" had its foundation in the development of a Liturgy. The prototype was in the Levitical choir of the Hebrew Temple, and as early as 330 A. D. we find such legislation in the decree of the Council of Laodicea. In the next century Pope Zachary wrote "It is wrong for women to serve at the holy altars, or to take upon themselves any of the duties pertaining to men."

It is not the purpose in this paper to discuss defections in the various periods of ecclesiastical history. It is sufficient to recognize that abuses crept in from time to time and the need for correction became apparent. We are concerned only with the historical facts of the corrections made.

The early *Scholae Cantorum* or *Maitrises*, the Choral Schools of Pope Sylvester (A. D. 334-5), of St. Ambrose at Milan, Hilary in the middle of the 5th century and Gregory the Great in the last of the 6th, were all successful efforts in training liturgical choirs. In the Orient there were the Choir Schools connected with the great

schools of Antioch, Alexandria, Caesaria and Odessa. In Spain the Council of Toledo, (597) mentions them and regulates for them and in early England such a Schola was established under orders from St. Gregory to St. Augustine. According to St. Euvodius, the first in France was at Rouen. The Council of Vaison, in 529 instituted the "maitrises", even in the country parishes. In Paris the Chant School is mentioned by St. Germain for the "melodious and flute-like voices of the boys". At first these schools had a double function,—of training in grammar and singing,—a commendable course of the humanities.

And indeed such efforts gave to the church and to the world the Masters, Palestrina, di Lasso, Arcadelt and the monumental evidences of their labors—the choirs of the Eternal City, still sounding across the Tiber, the Choristers of France, of Germany, of England and of other lands, including our own, where the work was done and is still going on.

Not only does the historical background testify to the authority of this institution in the church, but even to the ordinary "sight-seer" abroad the traditional aspect of the male choir becomes familiar. One need only mention St. Peter's and those of the other Roman Basilicas. Who has ever visited the Cathedrals of France and England and their smaller churches and not been lifted up in heart and mind by the very atmosphere of the choral service, while gazing in admiration upon the architectural glories of these Temples? The writer, during several journeys in these lands, has only once heard the voices of women, and that in the small, Catholic church in Shakespeare's Stratford. More of this might be expected in England, under Protestant influence,—but the dictum of St. Gregory to St. Augustine must have been well heeded, since the plan of those early days in Catholic England still carries on in the Episcopal churches as well as in the Catholic. Westminster, York, St. Paul's and the other beautiful choirs are conspicuous examples. And from the famous choir at Catholic Westminster, made notable by Sir Richard Terry, for its personnel and repertoire of the best in church music, to the small but effective group of twelve singers, men and boys, in St. Patrick's ancient church, tucked away in a corner of Soho Sq., London, the traveller unforgettably perceives the fitness of the liturgical choir.

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In the United States we have known the "mixed choir" for many years. This was due to the "missionary status" of the country in the eyes of Rome. These conditions were tolerated because of circumstances; for instance, the lack of training facilities, the rapid change and growth of parishes,—in other words, the pioneer problem, demanding for first consideration a shelter of the readiest type, to house the mere essentials of the religious service.

Naturally a postponement of the development of church architecture of the type appropriate to the proper disposition of the vested choir in the chancel was necessary. Therefore the location of the choir became a matter of secondary importance and the personnel, through the same exigency, consisted of whatever material was available. Thus the mixed choir made its appearance in the West Gallery.

As time went on and interest in church music developed, these choirs grew in proficiency and gave root to two unfortunate conditions. The necessity for a liturgical male choir was forgotten, and the exploitation of what was called liturgical music became widespread.

Strangely enough, in our own day, the liturgical choir is regarded by many Catholics, who know no better, as a novelty or a substitute for the mixed choir, or even as an imitation of the Episcopal church! The real is confounded with the substituted; the counterfeit is preferred to the true coin.

The second group of opponents to which we have referred is composed largely of those whose work has been with adult choirs of mixed voices. Naturally they have a sincere conviction concerning the necessity for a mixed choir. Their arguments are well known, wherever the Boy Choir is discussed. They maintain that such a choir lacks the flexibility and range necessary for a varied type of INTERESTING church music; that the supply of singers is limited as to numbers and variable as to quality; that the boy-voice requires much training and development and at best is short-lived owing to the period of mutation, and thus the tonal character of the chorus is impaired. They deny the possibility of a consistently good rendition of programmes. Exaggerated difficulties concerning the reliability of boy singers, their musical intelligence and their discipline are presented as almost insuperable obstacles.

Regarding a varied type of interesting church music, Pius X has said, (again in the "Motu Proprio")—"The Church has always recognized and favored the progress of the arts, admitting to the service of the cult everything good and beautiful discovered by genius in the course of ages, always, however, WITH DUE REGARD FOR THE LITURGICAL LAWS". Hence we must keep in mind the true purpose of church music,—to raise the heart and mind to God, as in prayer; not to satisfy a purely musically artistic taste—and at once we require a DISTINCTIVE CHURCH MUSIC, distinctively sung. The abolition of much music that was varied and interesting was in accordance with this principle, yet the available repertoire of approved music conforms with the spirit of the regulation and certainly can be sung effectively by the properly organized and efficiently trained Boy Choir.

We hold no brief for the haphazard auxiliary type, reserved for the Responses or even for the Proper of the Mass. These are often composed of boys, only, or, what is worse, of a poorly balanced combination of men and boys. Usually they are organized without due care for selection of material, which is plentiful and can be interested. But in the seriously trained and governed male choir the limitations of flexibility and range need not exist. They can and do sing difficult Anthems, Masses, Cantatas, and Oratorios.

There must of course be choirmasters, equipped with the necessary knowledge of music and Liturgy, and trained in the proper handling of such choruses, especially as regards the boys, in voice and discipline.

Liturgical music maintains the dignity of Divine Worship and the edification of the people. The IDEAL choir for this work is the choir of men and boys.

That the supply of singers is limited as to numbers and variable as to quality might be said of mixed choirs, unless the members be professionally engaged. In the Catholic church this has never been generally necessary and least of all as regards the boys.

Men respond readily when they realize that a choir is functioning along serious lines. The Catholic spirit of voluntary service to the Church is as responsive to choir work, if that work is efficiently managed,

(Continued on Page 110)

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Current Comments

JERUSALEM

Virtually all of the Catholics of the city gathered for the unveiling of the new statue of St. Therese of the Child Jesus in the new church of the Syrian Catholics in Bethlehem. Addresses were delivered in both Arabic and French.

BASUTOLAND, SOUTH AFRICA

Remarkable progress in educational work is reported here by the fact that of 125 new schools registered in 1930, 90 were Catholic. Catholic intermediary schools were rated first on the 1930 Government list. In 1931 the substitution of Catholic books for all non-Catholic school books is to be permitted.

ROME, ITALY

Archbishop Borgongini Duca, Papal Nuncio to Italy, celebrated Mass and chanted a Te Deum in the chapel of the Italian Embassy to the Holy See on the occasion of the first civil holiday of the Kingdom of Italy in honor of the signing of the Lateran treaty. At the church of St. Charles, in the evening the Te Deum was repeated, and during the evening all the Cardinals of Rome, members of the diplomatic corps, and Roman nobility joined in formal observance of the occasion.

A Solemn Requiem Mass, was celebrated by Monsignor Bartolomasi, Titular Archbishop of Petra, Military Ordinary for Italy, in respect for the Alpinists of the "Fenestrelle Battalion" who were buried in the avalanche at Rochemolles. Celebrated personages attended, and the Divine Office was sung by the Schola Cantorum of the Salesians and other students.

MARTINSBURG, HUNGARY

American newspapers have syndicated an article reviewing the changes in the Abbey Pannonhalma, as compared to the same institution when it was dedicated in 1001 as the first Christian School of Hungary. The present monastery started in 1802 after it had been destroyed by the Turks, is modern in every way, with portable typewriters, radios, and every advanced facility at the disposal of the students.

MEXICO CITY, MEXICO

Catholics throughout Mexico have joined to memorialize the Chamber of Deputies, petitioning for the right to conduct schools under the control of the church and clergy. Action is ex-

pected in September which may result in the re-opening of the Parochial schools.

BOSTON, MASS.

Oliver Ditson Co., oldest, and one of the largest music houses in America, has been sold to Theodore Presser Co., of Philadelphia. The retail stores in New York and Boston have been sold and the Ditson Company will be operated at the wholesale headquarters in Roxbury, Mass., by Presser. Their Catholic Church music publications may be had at McLaughlin & Reilly Company as formerly.

CLEVELAND, OHIO

St. Patrick's Catholic Church, dedicated its new Voteker-Holtkamp-Sparling Organ recently with a recital by Dr. Charles E. Clemens, assisted by Dr. Francis Johns, tenor.

OTTUMWA, IOWA

Mrs. Catherine Melcher, organist of St. Mary's Catholic Church, died on February fifth, after having lived in Ottumwa fifty-two years.

WASHINGTON, D. C.

The Augustinian College is to have a new organ in its chapel on the second floor of the college. This college is an integral part of the Catholic University of America and overlooks the National Shrine of the Immaculate Conception.

SAN FRANCISCO, CALIFORNIA

Edward T. Kelly has returned to St. Patrick's Church, from Paris, where he has been studying under Marcel Dupre. The Stanford University Choir assisted in the dedication of the new organ at St. Patrick's, at which the instrument was blessed by Archbishop Hanna.

SAN ANTONIO, TEXAS

Mission San José, considered one of the most beautiful of the Texas missions, is again to be occupied after an absence of more than a century, by the Franciscan Fathers.

CINCINNATI, OHIO

Dr. Martin Dumlér's new Prelude and Fugue for string orchestra, won much favorable press comment, after its premier performance February 24th, by the College of Music Orchestra under the direction of Walter Heerman. Like Dr. Dumlér's church compositions this work found "inspiration in the severer, highly intellectual planes and in the grandeur of ecclesiastical expression."

Can You Answer These Questions?

QUESTIONS

- 1—What is understood by Liturgy?
- 2—What are qualities Sacred Music should possess?
- 3—Who is the author of the Salve Regina?
- 4—When is the Vidi Aquam sung?
- 5—At the Offertory, can any motet be sung?

ANSWERS

- 1—The word liturgy denotes "Public Ministry" and is commonly understood to be the proper form of the service, in ecclesiastical functions.
- 2—A—Holiness, B—Fitness of Form; 3—Universality.
- 3—Bishop Ademar de Puy, who died in 1093 A. D.
- 4—It precedes the Mass in place of the Asperges Me, from Easter Sunday to Pentecost inclusively.
- 5—No. Each Sunday has an offertory text proper to it. After which any motet in Latin may be sung, the text of which is from the liturgy and appropriate to the season or day.

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Directions for Choir

Upon Visitation of a Bishop or Archbishop and at Confirmations

Note: This is the procedure followed in some large churches, smaller parishes of course are obliged to curtail the ceremonies.

- 1—Immediately after the Head Priest has incensed the Bishop the choir begins "Ecce Sacerdos Magnus," or "Sacerdos et Pontifex."
- 2—When choir has finished, the Organ should commence again and play while the Procession goes to the Altar of the Blessed Sacrament.
- 3—Organ stops on signal. Following Versicles and Responses are then sung:
 - V. *Protector noster....etc.*
R. Et Respice in faciem Christi tui.
 - V. *Salvum fac....etc.*
R. Deus Meus sperantem in te.
 - V. *Mitte ei Domine....etc.*
R. Et de Sion tuere eum.
 - V. *Nihil Proferat....etc.*
R. Et filius iniquitatis non opponat nocere ei.
 - V. *Domine exaudi....etc.*
R. Et clamor meus ad te veniat.
 - V. *Dominus Vobiscum.*
R. Et cum spiritu tuo.
Oremus etc. Amen.
- 4—After Collect, Bishops blessing is given, with following responses:
 - V. *Sit Nomen Domini benedictum.*
R. Ex hoc nunc et usque in saeculum.
 - V. *Adjutorium nostrum in nomine Domini.*
R. Qui fecit coelum et terram.
 - V. *Benedicant vos....Spiritus Sanctis.*
R. Amen.
- 5—Mass usually follows.
- 6—At conclusion of Mass: V. "In memoria aeterna erunt justi." R. "Ab auditione mala non timebunt."
- 7—At close of mass procession again forms. As soon as the Bishop is seated near the catafalque, start *Libera Me*.
- 8—After Pater Noster choir answers *Sed Libera* and following response in ferial tone. *Porta inferi*, etc., as in Requiem Mass. Miserere is recited as procession goes to the High Altar or Altar of the Blessed Sacrament.
- 9—After Bishop has incensed the Blessed Sacrament, start *Tantum Ergo*; Wait after Verse 1. Begin *Genitori* when veil is put on Bishop's shoulders.
- 10—After Amen of *Tantum Ergo*, organ continues until signalled to stop.
- 11—Confirmations may follow here.

At Confirmation

(In M. & R. Edition No. 431 Liturgical Chants for Confirmation, by John Singenberger, complete music and text is available.)

- 1—Bishop in raised voice sings:
Spiritus sanctus superveniat....etc.
Choir responds....Amen.
- 2—Bishop sings in ferial tone:
 - V. *Adjutorium nostrum in nomine Domini.*
R. Qui fecit coelum et terram.
 - V. *Domine exaudi orationem meam.*
R. Et clamor meus ad te veniat.
 - V. *Dominus Vobiscum.*
R. Et cum spiritu tuo.
 - V. *Oremus, Omnipotens etc....*
R. Amen (after each of five short sentences by Bishop.)
- 3—The Bishop having confirmed all to be confirmed, goes to his seat: washes his hands, while the choir sings the antiphon, *Confirma Hoc Deus*, ending with *Gloria Patri*, etc.
- 4—The Bishop returns to the altar and toward it sings:
 - V. *Ostende nobis....etc.*
R. Et salutare tuum da nobis.
 - V. *Domine exaudi orationem.*
R. Et clamor meus ad te veniat.
 - V. *Dominus Vobiscum.*
R. Et cum Spiritu tuo.
 - V. *Oremus....saeculorum.*
R. Amen.
 - V. *Benedicant vos...aeternam.*
R. Amen.

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The Caecilia

OTTO A. SINGENBERGER.....Editor
ARTHUR REILLY.....Associate Editor

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His Grace, the Most Reverend Archbishop Sebastian G. Messmer, recommends THE CAECILIA in a letter dated Nov. 22, 1924.

Scandicus and Climarus

Influence of Plainsong

Speaking on "The Romance of Musical Notation" at the Royal Dublin Society, Balisbridge, recently, Sir Richard R. Terry said in part that it was too much taken for granted that the old musical notation was the crude beginning of what was regarded as the perfect system of modern musical notation.

People, however, were often too apt to confuse change with progress, but the people of these old days had in their system of notation—which the modern theorists scoff at—something which eminently satisfied the needs of their period, he said.

The great trouble was that the modern form of musical expression was inadequate for the expression of the older music. What they were up against, the speaker continued, was the tendency to speak of everything in the past as somehow necessarily less perfect than in the present day. When he was a boy he had it impressed upon him that music had reached the state of perfection, but they were all painfully aware that, so far from having achieved that state, there had been a degeneration, and music had fallen away from a serious study to a mere recreation.

The idea of music as a serious study was foreign to the nineteenth century mind, and yet in sixteenth century England they found the musician in the full tide of the intellectual life of the nation. Men like Byrd, Weelkes, Weelby, were regarded as the peers of Shakespeare, Ben Jonson, Marlowe, Beaumont, Fletcher and so forth.

Referring to the earliest form of musical notation—plainsong—he said that in his school-days boys were brought up to believe that plainsong was a crude and barbaric expression of early European music. However, they found constant reference to it in the literature of the day as something that profoundly moved multitudes of men. It satisfied their intellectual needs, and they could not dismiss it. What they must realize was that their teachers in these days knew nothing of the subject.

Sir Richard Terry went on to trace the history of music from the eighth century, when plainsong had reached its zenith, touching on the second stage, the polyphonic period, and then through the transition period of the seventeenth century to modern music. The progress from plainsong to the modern music was not a change from crude to a more advanced or perfect form, but simply from one idiom to another. People, he said, were always asserting that modern music was better than the clumsy notation of the past, but the more he had gone into the music of the past, the more he found how utterly inadequate modern musical notation was for expressing the subtleties of mediaeval music.

Deliveries of THE CAECILIA have been unavoidably delayed during the past few months. On and after the first of August, copies will be received by subscribers, regularly the first week of each month.

Now that Easter is over, prepare material which will hold your choirs' interest through June. During the summer months order a selection of music for fall use, on approval. Publishers will arrange special terms to permit leisurely examination.

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SIX EASY PIECES

For the First Mass of a Priest

Selected and Arranged by Dom Gregory Hügle O.S.B.

1. Tu Es Sacerdos In Aeternum

*Melody from the Hymnal of Constance*Latin Words by
PATRICK CUMMINS, O. S. B.Harmonized by
Brother STANISLAUS THOMAS, O.S.B.

(♩ = 92.)

1. Tu es sa - cer - dos in ae - ter - num, In De - i
2. Tu ad al - ta - re su - spi - ra - sti, Jam in - no -
3. Et ma - ter tunc quae te la - cta - bat, O - rans pro

Ta - ber - na - cu - lo; Tu tra - his te - cum in su - per - num Can - tan - tes
cens pu - e - ru - lus, Nunc por - ta te - cum quos a - ma - sti Quo re - gnet
su - o par - vu - lo, Et pa - ter tunc qui te a - ma - bat, Nunc De - o

in Coe - na - cu - lo: O Ne - o My - sta sat - a - ge Pri - mi - ti -
Je - sus Par - vu - lus: O Ne - o My - sta sat - a - ge Pri - mi - ti -
dant pro po - pu - lo: O Ne - o My - sta sat - a - ge Pri - mi - ti -

Supplement to Caecilia, Vol. 58, 1931, No. 4

Subscribe to The Caecilia, the monthly magazine on Catholic Church Music, \$2 per. year.

as - que per' - a - ge, Pri - mi - ti - as - que per' - a - ge!
 as - que per' - a - ge, Pri - mi - ti - as - que per' - a - ge!
 as - que per' - a - ge, Pri - mi - ti - as - que per' - a - ge!

(ENGLISH SETTING)

2. Ascend The Altar

Use same Accompaniment as No. 1

Words by
PATRICK CUMMINS, O.S.B.

(♩ = 92.)

1. A - scend the Al - tar, Priest e - ter' - nal, Thy dai - ly
 2. The Child that once in win - try sta - ble Did feast the
 3. Thou bless - ed Le - vite, new An - oint - ed, Lift up the

dream from boy - hood days; While gaz - ing down from heights su -
 shep - herds and the Kings; Him - self now loads the Chil - dren's
 Chal - ice and the Host; And rend - er glo - ry old ap -

per - nal. The ev - er - last - ing priest - hood prays: Bless, break, and
 Ta - ble, The while His world - wide priest - hood sings: Bless, break, and
 point - ed, To Fa - ther, Son, and Ho - ly Ghost: Bless, break, and

eat, My Flesh is Food, The Flesh that hung on Blood - stained
 eat, My Flesh is Food, The Flesh that hung on Blood - stained
 eat, My Flesh is Food, The Flesh that hung on Blood - stained

Rood, The Flesh that hung on Blood - stained Rood!
 Rood, The Flesh that hung on Blood - stained Rood!
 Rood, The Flesh that hung on Blood - stained Rood!

Latin Version by
PATRICK CUMMINS, O.S.B.

3. Domina Respice

93
Ancient Melody Adapted by
GREGORY HUGLE, O.S.B.

With much expression
(♩ = 100.)

1. Do-mi-na, re-spi-ce, Mi-se-rum a-spi-ce: Cur-ro ad te,
2. Om-ni-a pro-fe-ro, Me-ti-bi of-fe-ro: Cur-ro ad te,
3. In-di-e mi-hi Dux, Noc-te sis mi-hi Lux: Cur-ro ad te,
4. Ne-mi-nem de-se-ras, Per-di-tum prae-fe-ras: Cur-ro ad te,
5. Cum ap-pro-pin-quat mors, Fe-lix tu mi-hi sors: Cur-ro ad te,

Su-sci-pe-mel
Su-sci-pe-mel
Su-sci-pe-mel
Su-sci-pe-mel
Su-sci-pe-mel

The following Interlude may be used between the stanzas or at the end of the hymn.

INTERLUDE:

(ENGLISH SETTING)

4. Mother So Mild

Use same Accompaniment as in No. 3

Processional

Words by
AUGUSTINE BACHOFEN, O.S.B.

With deep feeling
(♩ = 100.)

1. Hail, Queen and Moth-er sweet, Be-hold me at thy feet:
2. I of-fer all I have In thine and God's be-half:
3. Be thou a star-lit guide, Ov-er life's gloom-y tide:
4. Thy mer-cy be my shield, Thy pow-er al-ways wield:
5. When near-er draws the end, Then strong-ly me de-fend:

See here Thy child, Moth-er so mild!
Take me Thy child, Moth-er so mild!
To me Thy child, Moth-er so mild!
Ov-er Thy child, Moth-er so mild!
Help then Thy child, Moth-er so mild!

5. Sanctorum Agmina

Ancient Hymn Latin Words by
LAWRENCE JANSSENS, O.S.B.

Processional

Harmonized by
GREGORY HUGLE O.S.B.

In free rhythm

Prelude or Interlude

Sanctorum Agmina (Cont'd.)

Joyfully
Approximately ♩=126

rit.

1. San-cto-rum ag-mi-na Ex-ce-dens Do-mi-na, Ma-ri-a, sal-vel
 2. In val-le fle-bi-les Quo-ti-es ex-u-les Heu, na-ti E-vael
 3. Fac no-stra cor-po-ra, Men-tes et pe-cto-ra Sint pu-ra, Ma-ter!
 4. Vir-go te-ner-ri-ma, Ad-sis a-cer-ri-ma In mor-tis ho-ral
 5. Ut in-ter ag-mi-na San-cto-rum car-mi-na De-o ca-na-mus:

a tempo

rit.

Dul-ce-do cor-di-um, Spes sup-plican-ti-um, Ma-ri-a, sal-vel
 Ad te cla-ma-vi-mus, Et su-spi-ra-vi-mus, Ma-ri-a, sal-vel
 Et ro-ga Fi-li-um, Ut nos post o-bi-tum, A-gno-scat Pa-ter.
 Tu-um-que Je-su-lum, Dul-cem pu-e-ru-lum Pro no-bis o-ra.
 Ti-bi-que de-bi-tas Per cun-cta gra-ti-as Sae-cla red-da-mus.

POSTLUDE
Triumphantly

Echo

rit.

pp

ENGLISH SETTING
6. All Hail Mary

Use same Accompaniment as in No. 5

PATRICK CUMMINS, O.S.B.

Joyfully
(♩=126.)

rit.

1. On high a-bove the choirs, Bove all An-gel-ic Fires All hail O Ma-ry:
 2. Midst in the vale of tears, Calm thou the ex-ile's fears, O bles-sed Ma-ry;
 3. May we like Thee en-dure, In soul and bod-y pure, Like thee, Our Moth-er:
 4. In life's last lone-ly hour, Show forth in us Thy pow'r, O might-y Moth-er:
 5. That we with Heav-en's choirs, With all An-gel-ic Fires, May sing, Hail Ma-ry":

rit.

Thou to our heart so dear, When-e'er we cry, oh hear All hail O Ma-ry.
 To thee thy chil-dren fly, And to their Moth-er cry, O Bles-sed Ma-ry.
 Plead for us with Thy Son, That we when life is done, May see our Fa-ther.
 When shades of death shall fall, And when like now we call: Pray for us Moth-er.
 And praise-while a-ges run, The Spir-it, Fa-ther, Son, With thee, O Ma-ry.

AVE MARIA and REGINA COELI

Ave Maria

(For S.A.B.)

Composed by
Rev. J. M. RAKER

Andante

p

A - ve Ma - ri - a, gra - ti - a - ple - na, Do - - mi - nus

p

A - ve Ma - ri - a, gra - ti - a - ple - na Do - mi -

p

A - ve Ma - ri - a Do - mi - nus

p

mp *cresc.*

te - cum, Be - ne - dic - ta - tu in mu - li - e - ri - bus et be - ne -

nus te - cum.

te - cum.

mp

rall. *p* *mf* *a tempo*

di-ctus fruc-tus ven-tris tu-i Je-sus. Sa-ncta Ma-ri - a, Ma - ter De - i,

Sa-ncta Ma-ri - a,

Sa-ncta Ma-ri - a,

rall. *p* *mf* *a tempo*

o-ra pro no-bis pec-ca to - ri - bus. nunc et in

o-ra pro no-bis pec-ca to - ri - bus. nunc et in

o-ra pro no-bis pec-ca to - ri - bus. nunc et in

ho-ra mor-tis no - strae. A - - - men.

ho - ra mor - tis no - strae. A - - - men.

ho - ra mor - tis no - strae. A - - - men.

p

Regina Coeli

(For S. A. T. B.)

Rev. J. M. RAKER

First system of the musical score. It features a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line begins with a whole rest followed by a half note 'Re' marked *mf*. The piano accompaniment starts with a piano (*p*) dynamic and features a flowing eighth-note melody in the right hand and a more static bass line.

Second system of the musical score. The vocal line continues with the lyrics "gi - na coe-li lae - ta - re, al - - le lu - ia, Al - le - lu -". The piano accompaniment continues with its flowing eighth-note pattern. Dynamics include *mf* and *f* (forte).

Third system of the musical score. The vocal line continues with the lyrics "al - le - lu - ia. ia, Al - le - lu - ia, Qui - a quem me - ru - i - sti por - ta - re, al -". The piano accompaniment continues. Dynamics include *p* (piano) and *f*.

Fourth system of the musical score. The vocal line continues with the lyrics "ia, al - le - lu - ia. ia, al - le - lu - ia." The piano accompaniment continues. Dynamics include *p* (piano).

[illegible]

SCHOOL SERIES

Hail Virgin, Dearest Mary

Chorus for Soprano and Alto

F. J. Mc DONOUGH.

Andante con devozione

Soprano

Hail Vir-gin, dear-est Ma-ry! Our love-ly Queen of Heav'n O

Alto

Hail Vir-gin, dear-est Ma-ry! Our love-ly Queen of Heav'n

Piano

p

spot - less bless-ed La - dy, Our love-ly Queen of Heav'n, — Thy
spot-less bless-ed La - dy, Our love-ly Queen of Heav'n, — Thy

chil-dren hum-bly bend - ing, Sur-round thy shrine so dear; — With
chil-dren hum-bly bend - ing, Sur-round thy shrine, thy shrine so — dear; With

heart and voice as - cend - ing, Sweet Ma - ry, hear our pray'r,
heart and voice as - cend - ing, Sweet Ma - ry, hear our — pray'r,

*Fine**Fine*

SOLO

Be-hold earth's blos-soms spring - ing, In beau-teous form and hue, All

p

na-ture glad-ly bring - ing Her sweet-est charms to you. ALTO SOLO

We'll

SOLO

From

gath-er fresh bright flow - ers, To bind our fair Queen's brow; From

*accomp
ad lib.*

D. C.

gay and ver - dant bow - ers, We haste to crown thee now.

gay and ver - dant bow - ers, We haste to crown thee now.

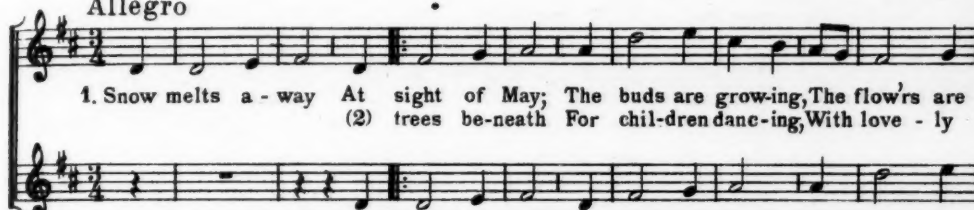
D. C.

FOUR CANONS in 2 and 3 PARTS

I. May Song

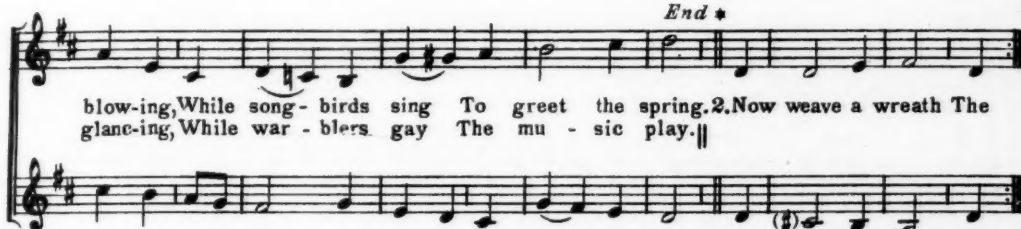
By LUDWIG BONVIN S.J.

Allegro



1. Snow melts a way At sight of May; The buds are
(2) weave a wreath The trees be-neath For chil-dren

End *



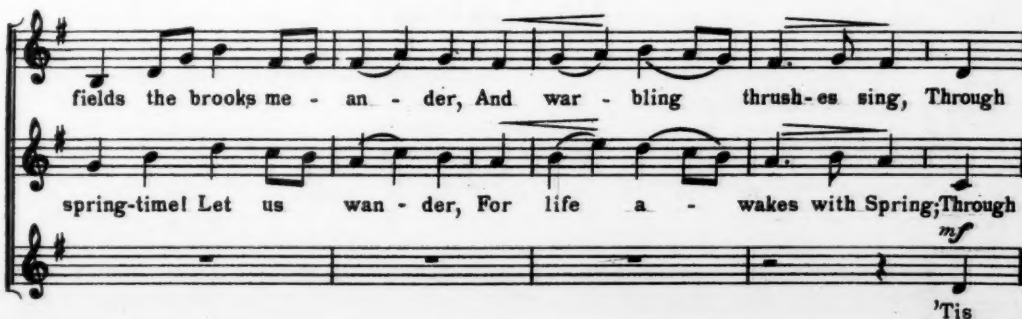
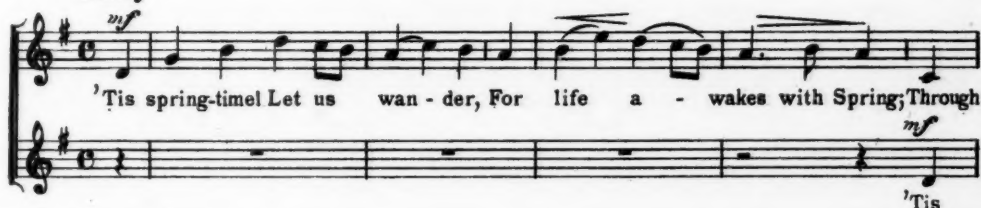
grow-ing, The flow'rs are blow-ing, While song-birds sing To greet the spring. (2) Now
danc-ing, With love - ly glanc-ing, While war-blers sing. ||

* Canon II can follow immediately with good effect.

Moreover all four may be performed in succession as a whole.

II. Springtime

Gaily



fields the brooks me - an - der, And war - bling thrush-es sing. 'Tis
 fields the brooks me - an - der, And war - bling thrush-es sing. 'Tis
 spring-time! Let us wan - der, For life a - wakes with Spring; Through
 spring-time! Let's be roam - ing O'er sun - ny lea and weald, A -
 spring-time! Let's be roam - ing O'er sun - ny lea and weald, A -
 fields the brooks me - an - der, And war - bling thrush - es sing, A -
 long the tor-rent foam - ing, Through woods and flow-'ry field.
 long the tor-rent foam - ing, Through woods and flow - 'ry field.
 long the tor-rent foam - ing, Through woods and flow-'ry field.

III. Lullaby

Theme [4 measures] from a song by C.M.v. Weber

Andante con moto

1. Sleep, lit - tle ba - by and dar - ling of mine; Close for a
 (2) I will be

1. Sleep, lit - tle

2. Sleep, lit - tle

mo - ment those blue eyes of thine. All is as rest - ful and
 near thee and guard thee a - right, Lest thou shouldst wake and be

ba - by and dar - ling of mine; Close for a mo - ment those
 son - nie, for e - ven at night I will be near thee and

still as a tomb; Sleep, and I'll drive all the flies from the
 tempt-ed to cry. Moth - er - love watch - es, nor clos - es an

blue eyes of thine. All is as rest - ful and still as a
 guard thee a - right, Lest thou shouldst wake and be tempt-ed to

*End **

room. 2. Sleep, lit - tle son - nie, for e - ven at night
 eye. ||

tomb; Sleep, and I'll drive all the flies from the room.
 cry. ||

** Canon IV may follow immediately.*

IV. Snowflakes *

Allegretto

Theme [1st line] from a German Folk song

I

1. Wee snow - flake now fall - ing, You're daz - zing - ly white;
 2. Come, cling to the win - dows, You ti - ny, bright star,
 3. Wee snow - flake that's fall - ing, Come, glad - den us all;

II

1. The clouds were your dwell - ing, The clouds high and bright,
 2. Draw leaves and draw flow - ers. Most wel - come you are,
 3. We'll build now the snow - man, And throw fast the ball,

III [End with 3rd stanza sung by Voice I]

1. The clouds were your dwell - ing, The clouds high and bright.
 2. Draw leaves and draw flow - ers. Most wel - come you are.
 3. We'll build now the snow - man, and throw fast the ball.

* NOTE: This is a three part Canon. The first voice begins alone with the first line; when it arrives at the second line, the second voice begins in its turn, with the first line.

The third voice begins the first line, when the second voice arrives at the second line. The end of the Canon takes place when the first voice has finished the third stanza.

SCHOOL SERIES

Farewell Song

For Graduation or Commencement
(Soprano, 1st & 2d Alto, Bass)

LILLIAN HENDRIX CLARK

F. J. Mc DONOUGH

Moderato May be sung unaccompanied (Com.)

Soprano
To-night our paths are part-ing, That cross'd each gold-en day,— Re-
But in our mem'-ries burn-ing, Full like a stead-y flame Will

1st & 2d Altos
To-night our paths are part-ing, That cross'd each gold-en day,— Re-
But in our mem'-ries burn-ing, Full like a stead-y flame Will

Bass
To-night our paths are part-ing, That cross'd each gold-en day,— Re-
But in our mem'-ries burn-ing, Full like a stead-y flame Will

Moderato
Piano (ad libitum)
p

mence - ment time re - minds us) (Com.)

gret - ful tears are start - ing, That each must go his way,— Re -
glow these halls of learn - ing, Each fond re - mem - ber'd name,— Will

gret - ful tears are start - ing, That each must go his way,— Re -
glow these halls of learn - ing, Each fond re - mem - ber'd name,— Will

gret - ful tears are start - ing, That each must go his way,— Re -
glow these halls of learn - ing, Each fond re - mem - ber'd name,— Will

NOTE: The text of this song may be easily altered to suit the individual requirements of each school. Optional texts are in parenthesis.

mence-ment time re - minds us)

gret - ful tears are start - ing, That each must go his way.
 glow these halls of learn - ing, Each fond re - mem - ber'd name.

gret - ful tears are start - ing, That each must go his way.
 glow these halls of learn - ing, Each fond re - mem - ber'd name.

gret - ful tears are start - ing, That each must go his way.
 glow these halls of learn - ing, Each fond re - mem - ber'd name.

Tempo primo

p I'm dream - ing twi - light hap - py days gone,
p I'm dream - ing twi - light hap - py days gone,
p *Dolce tranquillo*

I'm dream - ing in the twi - light, of the hap - py days gone

Tempo primo

gone by, Hap - py hours school days
 gone by, Hap - py hours school days
 by, The hap - py hours of school days are
 (In the

end-ing here to - night I'm dream-ing twi - light
(halls of High)

end-ing here to - night I'm dream-ing twi - light
(halls of High)

end-ing here to - night I'm dream - ing in the twi - light of the
(halls of High)

hap-py days gone by, gone by, Hap-py hours school days are

hap-py days gone by, gone by, Hap-py hours school days are

hap - py days gone by, The hap - py hours of school days are

D. C. CODA

end-ing here to - night, fare - well school mates, fare - well.
cresc. (Class)

end-ing here to - night, fare - well school mates, fare - well.
cresc. (Class)

end-ing here to - night, fare - well school mates, fare - well.
(Class)

D. C.

Our Supplements This Month

- No. 555 **Six Easy Pieces for the First Mass of a Priest.** Selected and Arranged by Dom Gregory Hügle, O. S. B.15

Time and again the question has been asked "What shall we sing, when the newly ordained Priest enters the church to celebrate First Mass. The *Lauda Sion* or any Eucharistic Hymn or hymn in praise of the Blessed Trinity will do, but here is something prepared especially for a First Mass. The *Tu Es Sacerdos* may serve as a processional, as a greeting number at a Reception or eventually in its Latin setting as a motet to be inserted after the proper offertory. There is a vitality and festivity in this melody which makes it highly impressive. The melody served in monastic festivities, for at least a quarter of a century, in Germany, and these words, either the Latin or English will perpetuate the tune, and embellish the service at which it is heard.

Sanctorum Agmina, is a time hallowed refrain from the Ages of Faith. It is presented here in free rhythm, as it was sung in times of old and it will be found serviceable as a Processional, or as a motet at High Mass. The Benedictine Bishop Lawrence Janssens wrote the Latin words for the students of the Belgian Abbey Maredsous.

Domina Respice, is a child like refrain of old. When everything else fails, this hymn will be the friend in need. It is simplicity itself and the humblest choir can fall back on it as a Processional, as a motet or for May devotions.

The alternative English texts to these last two pieces will be found suitable for Profession of Vows, and other such services in Religious Orders of Women, as well as for general use throughout the year.

- No. 556 **Ave Maria**, S. A. B., Rev. J. M. Raker
Regina Coeli, S. A. T. B., Rev. J. M. Raker15

The *Regina Coeli* was received too late to be issued for Easter this year, but we present it now as the proper Vesper Antiphon until the Saturday within the octave of Pentecost, and as an appropriate motet for May devotions. The

Ave Maria too, will be welcomed as something useful, and its setting will at once impress the listener by its fresh and devotional charm. The composer is well known throughout the Middle West as a liturgical composer and is among the front rank of our living Priest—Composers of church music (which rank is rapidly growing in numbers and in recognized merit).

- No. A551 **Four Canons in 2 and 3 Parts**, Ludwig Bonvin, S. J.12

Here is something unique and interesting. It will be found entertaining as well as instructive by the singers. Each Canon may be sung as a separate number, or 1 and 2 may be sung without stop, and 3 and 4 likewise. It will be found a good exercise for a choir at the beginning of a rehearsal. In Canon IV, the first voice begins alone and sings the first line, the second voice begins with the first line as soon as the first voice has reached the beginning of the second line. Then the third voice follows as soon as the second voice has completed the first line and has started the third line. The composer known as a writer of symphonies as well as simple tunes, here again shows his versatility in this work.

- No. 319 **Hail Virgin Dearest Mary** (S. A.), Frank J. McDonough10

For May devotions and school exercises this little song is very popular among girls' choirs. Its brevity, and simplicity, its tunefulness, and its arrangement all contribute to practical and appropriate.

- No. A 524 **Farwell Song**, S. A. A. (B ad lib) Frank J. McDonough10

Just as there has been demand for material suitable for the first Mass of a Priest, so there has been a demand for Graduation pieces. Here is one that is easy, can be made short or long, can be sung with or without accompaniment, or by almost any combination of voices. The text is adaptable to change to meet individual needs in each school. In short the piece is obviously practical and designed by one who understands school problems and needs.

Other New Issues

*Good, **Excellent ***Exceptional

- *****Christus Resurrexit**, Melchiorre Mauro-Cottone15
Baritone Solo and 4 Men's Voices.

- *****Surrexit Christus**, Rev. Carlo Rossini.... .15
(Christ the Victor) Several Arrangements.

- ****Six Easy Pieces**, for First Mass, Dom G. Hügle, O. S. B.15

- ***Regina Coeli** (S. A. B.), Rev. J. M. Raker
Ave Maria (S. A. T. B.), Rev. J. M. Raker15
Supplements in this issue.

- ***Salvum Fac Populum** (S. A. T. B.), A. Bruckner-Bonvin15
From the *Te Deum*, Simplified.

- ***Two Latin Motets**, S. A. T. B., Geo. C. Constantine12
Approved in MSS by Archdiocesan Commission of Music, Baltimore.

- ***Jubi'ate Deo** (S. S. A.), T. Francis Burke.. .12
Ave Maria (S. S. A.), Fr. Witt-Singenberger .12

- Asperges Me** (S. A.), Sr. M. Gilana, O. S. F.
Dignare Me (S. A.), M. G.12
The latter suitable for Profession of Vows.

- Ave Maria** (S. & A.), John Farnsworth.... .12
In Te Speravi (1 voice), René L. Becker... .30
(Proper Offertory, Nuptial Mass).

- Three Hymns for Holy Hour** (S. & A.), Daniel H. Wilson25

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

The Rhythm of the Liturgical Hymns and Sequences

By Rev. Ludwig Bonvin, S. J.



IF we examine the liturgical hymns and compare them with the other melodies of the liturgy, especially with those of the Introit, Gradual, Offertory and Communion, we notice in their music a difference of character similar to that which appears in the structure of the text of the two kinds of chant; they, indeed, belong to different categories of rhythm. The changing melodies of the liturgy, composed on prose texts, have something of the freer phrase structure of their text and offer in the dimensions of their musical phrases in relation to each other the so-called free rhythm. The musical phrases of the hymn, on the other hand, observe the more exact symmetry of the practical rhythm. The same difference applies also to the inner structure, to the structure of the feet or measures. While the responsorial and antiphonal chants possess the specific Gregorian rhythm, the hymns are composed according to the system of Greek and Latin metrics; even the accentual hymns conform musically to the metrical formulae.

It is known, the fashion obtains nowadays to sing everything Gregorian in equal short notes, also the Ambrosian hymns, yes—this be remarked in parenthesis—this system of equal notes is even applied to Du Mont's Masses (of the 17th century), though we possess of these Masses the original first edition which offers unequivocally notes of various durations.

Let us return to the oldest hymns, to those of St. Ambrose (4th century). In their regard opinion differed, up to recent days, as to whether their texts are to be considered as accentual or as metrical poetry. These verses contain licenses, which caused many a savant to deny them the metrical character. Other authors, however, found that the licenses of these hymns are not at all more numerous than in the works of several old Roman "metrical" authors; they mention here, for instance, Plautus and Terence.

Besides, the Ambrosian verses present so many contraventions of the actual order, that they scarcely can be considered as belonging to this kind of poetry.

Now the Benedictine Dom Jeannin draws our attention to a text of St. Augustine which hitherto had not been noticed and which is decisive in our question. Augustine declares in his work *De Musica* I, VI, c, 2, that the Ambrosian verse "Deus Creator omnium" contains four iambs with 12 beats. From this we must conclude that this hymn is of old metrical nature, that is to say, that it is arranged in measured longs and shorts; because if it were not metrical, but arranged simply according to accents, each syllable of the text would have the value of only one beat and each verse would, in consequence, as it has but eight syllables, contain also only eight beats. St. Augustine, however, ascribes to it 12 beats; this verse therefore is not accentual. If, on the other hand, one supposes that it contains metrical iambs and, in consequence, that each second syllable has two beats, then one gets exactly the twelve beats which St. Augustine perceived in it. And these twelve beats, this metrical order exists according to St. Augustine not only in the text, when recited, but, as he explicitly remarks, exists also in the musical execution. In the eyes of St. Augustine, then, the hymn of his contemporary and fatherly friend was metrical. In this hymn, therefore, we see the employment of two proportional durations of notes.

Be it added here that also Saint Bede (672-735) explicitly mentions the liturgical hymns "Deus Creator omnium"—"Jam surgit horae tertia"—"Aeterna verum conditor", (which St. Augustine ascribes to St. Ambrose) as having an iambic metre, and Bede understands "metrum" not in the sense of the pseudo metre of an assemblage of equal notes, but in the old classical sense of "ratio metrica", that is to say, of measured long and short proportional durations.

This measured, metrical execution held up, for the hymn metrici and rhythmi of the same type, through all the middle ages.

It is especially worthy of note that in Milan, the cradle of the Ambrosian chant, the hymns till recently were still sung in exact triple time and various durations of notes. Now, however, the new execution in equal notes seems again about to be given up. Gulius Bas, the former harmon-

"We recommend THE CAECILIA to our clergy and our sisterhood"—Cardinal Mundelein.

izer of the Solesmian chant, shortly before his death published an article which warrants this conclusion. I had in my hands also a letter of this Gregorianist written after his withdrawal from the Solesmian equalism; in it he writes that it can easily be imagined with what eyes and feeling he now looks upon his former Gregorian activities.

After the Ambrosian metrical hymns the so-called hymni rhythmici came up, when, later on, the pronunciation of Latin neglected more and more the classical quantity of the syllables and, in its stead, raised the word accent on the shield. Concerning these hymns it has been long held that the rhythmic factor in them was this word accent. Dom Jeannim, however, refers to the oldest author who has treated the liturgical hymns *ex professo*, St. Bede — already mentioned. Through him he proves for his epoch the erroneousness of the above opinion. In fact Bede does not mention at all the word accent as the rhythmic factor of the hymni rhythmici. What he writes is this: **Metrical** poetry weighs the syllables in order to arrange them in measures, **rhythmic** poetry arranged them in measures without weighing them. "In most cases, however," Bede adds: "As by chance the quantity of the syllables is nevertheless seen to be observed, though the poet has not sought it, but simply through the influence of the durations and the musical measure." If, therefore, the melody has caused the authors of the hymni rhythmici to put long syllables on long places of the rhythmical arrangement, the cause of it was evidently that this melody was itself built upon the foundation of long and short durations. As type a musical measure was chosen which responded to a metrical formula, to a metrical measure, for example (—u|—u|—u); the text filled up this frame. The metric or accentual quality of the syllables, however, was not in principle the determining factor in this operation, the accented or unaccented syllables simply assuming the length or brevity of the place to which they were assigned. In that way the grammatical blunders often occurring are accounted for. Thus Bede remarks: "The popular poets do this in an awkward way, the educated poets do it with art." These latter took greater care that accented syllables coincided with long or accented beats of the measure. Though the text was not any longer arranged according to quantity,

and, in regard to the durations of the syllables, was pronounced more or less equally, the melody, which was sung to this text, had nevertheless its proportional longs and shorts, as is also the case in our modern accentual poetry.

Later on, however, in the middle ages, in the 13th century, in the hymns of St. Thomas of Aquinas, for example, in his "Ador te devote", the word accent became the real rhythmic factor, which created the literary and musical measures. Now, must we conclude from this fact that, at least in these hymns, all notes were of equal duration? Not in the least, no more than in our modern poetry. In fact the French savant Amedee Gastoue, who formerly was an adherent of the equalism in Gregorian chant, has discovered an old *graduale* (of the 12th and 13th centuries." And in a short time, the sequence "Veni, Sante Spiritus" in proportional notation. "I am quite sure," he writes, (in the *Revue de musicologie*, May 1926, p. 97), "that the Latin hymns in general belong to the metrical chant and not to the oratorical art." Dom Jeannin, O. S. B., also declares: "The discovery of this *gradual* book leaves no doubt concerning the mensuration of the sequences of the 12th and 12th centuries." And in a short time, or probably already in the January-February issue of the Roman "Ephemerides liturgica", an article of his will appear or has appeared, in this sense, with the title: "The Sequence 'Sancti Spiritus' in the Gregorian rhythmical manuscripts."

FOR NEXT MONTH!

Dom Joseph Gajard O. S. B., of Solesmes Abbey, France, has forwarded directly to THE CAECILIA an article on THE ART OF GREGORIAN and THE SOLESMES RECORDS. It will appear in the May and June issues. Order extra copies for your friends, now.

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THE BOY CHOIR

(Continued from Page 87)

as to the work of the St. Vincent de Paul Society or any other branch of the "lay Apostolate". Men will introduce their sons, who in turn will strive to enroll a chum. As a matter of experience, the writer in many years as choirmaster has never had less than fifteen in the men's section. All have had reasonably acceptable vocal qualifications for the chorus, some with ability to read music, at the time of joining, and always volunteers. Frequently the men have numbered twenty, to twenty-two. Men are as religiously interested as boys and if they have been so fortunate in youth as to have participated in the Church Liturgy, they will, in numerous cases, through religious motives and musical interest, resume their choir associations, often at some inconvenience. This is no rarity in the Catholic Church. Such is the Catholic idea of service! Besides the wholesome association in choir of men and boys, the economic advantage and connection with reference to the "supply" of men's voices is apparent and in our own case frequently proven.

Variations in quality can be regulated by the proper development and control of the men's singing. There is no more chance for any greater change in the personnel of the men's section, at any one time than there would be in a mixed chorus, which must also maintain its necessary quota of Tenors and Basses. This is even more certainly avoided in the boys' section, as we shall explain when answering the next objection,—that the boy-voice requires much training and development and is at best short lived, due to the period of mutation and thus the tonal character of the chorus is impaired, and "instability" becomes a characteristic.

The boy voice is most maligned by those least familiar with it. Perhaps we have heard too many poorly trained groups of boys, singing in the strained and strident tone, so tiring to the singer and so wearying to the discriminating listener. Many of us have learned that the boy voice, properly trained, seems peculiarly adapted for the Church, as though reserved for it, lending itself more readily to such work, than to the demands of the concert platform, unnecessary, after all, in the Ecclesiastical programme.

Whether one's preference be for the more vibrant tone of the boys trained on the Continent, or the more "flute-like English quality," it should be remembered that the boy-voice is "sui generis" and that it is unfair and indeed musically unscientific to condemn it as a choir instrument, by comparison with woman's voice; and we would here suggest that the only point in common is the possible range. What it lacks, happily, in the sentimental, mature "pectus" of the adult female voice, it possesses, many fold in its simple clarity of tonal quality.

The boy choirster is quite unconscious of exercising skill. This artless character is one of his strongest appeals. He responds with amazing quickness to suggestions in tone-production and in musical reading or interpretation. He brings to the master unformed material, having no vocal habits or theories; no memories of previous performances, under "So-and so", and soon becomes an integral part of the tone-character and general character of his organization. Much has to be done, as labor accompanies every worthy project; little has to be **UNDONE** in the way of combatting adult habits.

The voice of the individual boy may be "short-lived", but not that of the entire boys' section. Thus the supposed "instability", due to the period of mutation need never become characteristic. It is claimed that in the adult choir the general membership remains the same for many years. Sometimes, alas, 'tis true! For, in the case of some of the adult sopranos and altos, "Superfluous lags the veteran on the stage". The boy-voice may **CHANGE** but that of the adult **WEARS OUT**.

The gradual replacement from the ranks of a probationary group always maintained, supplies an **INFILTRATION** of new material and is the very rejuvenation and renewal of the tonal principle and fabric of the Boy Choir. Thus the problem is readily solved even where all are volunteers, and without sacrifice of general or tonal character.

(To Be Concluded Next Month)



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A REVIEW (Continued)

RECORD NO. 7349

A. PRECATUS EST MOYSES Offertory of 12th Sunday after Pentecost. (Exodus 32.)

(Dom Gajard's Comment)

This prayer of Moses is one of the most beautiful pieces in the Gradual and a characteristic example of the eighth mode, with its use of fa and si natural. Once more, this piece takes the form of a tryptich: an extremely ornate recitative, with a repetition of the first phrase; then, at "quare Domine" the prayer takes the form of an ardent reminder of the promises of God, "memento Abraham, etc." Finally, in a second ornate recitative, comes the merciful answer of God to his servant.

(The Text)

Precatus est Moyses in conspectu Domini Dei sui et dixit: Quare Domine
Prayed Moses in the sight of the Lord his God and said: Why O Lord

irascaris in populo tuo? Parce irae animae tuae: Memento Abraham
art Thou angry with thy people? Spare the wrath of thy soul: Remember Abraham

Isaac et Jacob, quibus jurasti dare terram fluentem lac et mel.
Isaac and Jacob, to whom Thou has sworn to give a land flowing with milk and honey.

Et placatus factus est Dominus de malignitate quam dixit facere populo suo.
And the Lord was appeased from the evil which He had threatened to his people.

B. JUBILATE DEO Offertory of the 2nd Sunday after the Epiphany. (Psalm 65.)

(Dom Gajard's Comment)

This is a beautiful example of the first mode. The words: "Jubilate Deo" are repeated with an interesting development of the thematic material of the opening phrase. The melody rises like a series of waves breaking against a rocky coast, an overwhelming proclamation of the might and glory of God. Then there follows a solemn appeal, "venite et audite" that all may hear of the mercy of God toward his creatures throughout the world, and the melody descends as in a gesture of humility and gratitude.

(The Text)

Jubilate Deo universa terra: psalmum dicite nomini ejus: venite et audite et narrabo
Shout with joy to God, all the earth: a psalm sing to His name: come and hear and I shall narrate

vobis omnes qui timetis Deum quantum fecit Dominus animae meae, Alleluia.
to you all ye who fear God great things hath done the Lord for my soul, Alleluia.

RECORD NO. 7350

A. DESCENDIT Responsory from Christmas Matins (from Monastic Liturgy.) 1st Mode.

(Dom Gajard's Comment)

This is a lovely composition in honor of the Blessed Virgin, fresh, tender, and in a pastoral vein.

(The Text)

Descendit de coelis Deus verus, a Patre genitus et introvit in uterum
Descends from heaven the true God, of the Father begotten, and entered into the womb

virginis nobis ut appareret visibilis, indutus carne humana proto-
of a virgin, that to us He might appear visible, clothed in human flesh from this second

parente edita. Et exivit per clausam portam, Deus et homo, Lux et Vita,
eve drawn. And He came forth through a closed gate, God and man, Light and Life,

Conditor mundi. (Vers.) Tamquam sponsus Dominus procedens de thalamo suo.
Founder of the world. As a bridegroom the Lord proceedeth from his chamber.

(Repeat:—) *Et exivit... Gloria Patri, etc.*

B. ALLELUIA Alleluia of the Mass of the Feast of the Ascension. (Psalm 46.)

ASCENDIT DEUS (Liber Usalis Pg. 365.)

(Dom Gajard's Comment)

The first of these two Alleluias is in the fourth mode and set to a well known melodic formula. The second is joyful in character. Although it gives a very modern impression, it is really very ancient.

(The Text)

Alleluia: Ascendit Deus in jubilatione, et Dominus in voce tubae.
Alleluia. God is ascended with jubilee. And the Lord with the sound of trumpet.

ALLELUIA: ASSUMPTA EST Mass of the Feast of the Assumption. (Liber Usalis Pg. 777.)

Alleluia: Assumpta est Maria in coelum: gaudent exercitus angelorum.
Alleluia: Mary is assumed into heaven: rejoice the army of angels.

RECORD NO. 7351

A. MEDIA VITA Responsory from Septuagesima. Fourth mode)

(Dom Gajard's Comment)

This responsory was composed by Notker (died 912) and was famous throughout the middle ages. It was sung as a prayer for the dead or at a time of public calamity. An extraordinary power came to be attributed to this piece and it was used like an imprecation or an incantation, so much so that in the XIV century a Council of the Church forbade that it be sung unless with special permission of the Bishop. "A tragic and sublime chant" it has truly been said "on each Sancte the voice falls heavily, then rises, as though all humanity had dropped on this single note the weight of its horror and misery, only to ascend at once in the strength of its faith and hope." In sublime contrast to the refrain, the melody of the versicles radiates confidence in the mercy of God.

(The Text)

Media vita in morte sumus. Quem quaerimus adiutorem nisi te Domine,
In the midst of life, in death we are. Whom seek we as a helper unless Thee, O Lord,

Qui pro peccatis nostris juste irasceris: Sancte Deus, Sancte Fortis,
Who on account of our sins art justly angry: Holy God, Holy Strong One,

Sancte misericors Salvator. (Vers. No. 1.) In te speraverunt patres nostri:
Holy merciful Saviour. In Thee we hoped our fathers:

Speraverunt et Liberasti eos. (Sancte....etc., as above.) (Vers. No. 2.) Ad Te
They hoped and Thou didst free them. To Thee

Clamaverunt patres nostri, clamaverunt et non sunt confusi. (Sancte....etc., as above)
cried our fathers they cried and were not confounded.
* * * * *

B. CHRISTUS RESURGENS Easter Responsory. (2nd Mode.)

ALLELUIA: LAPIS REVOLUTUS EST Antiphon of Easter time. (Fifth Mode.)

ALLELUIA: QUEM QUAEDIS MULIER Antiphon of Easter time. (Fifth Mode.)

ALLELUIA: NOLI FLERE MARIA Antiphon of Easter time. (Fifth Mode.)

(Dom Gajard's Comment)

In contrast with the preceding piece, "Christus resurgens" is a Paschal chant of victory and triumph, the final victory of Christ over death. It is joyous in its elan, a shout of defiance against vanquished death.

The Antiphons which follows are in the same mood of triumph having a melody more simple, naive and popular in character.

(The Text)

Christus resurgens ex mortuis jam non moritur: Mors illi ultra non dominabitur.
Christ rising from the dead now dies no more: Death over Him further has no dominion.
Quod enim mortuus est peccato, mortuus est semel; quod autem vivit,
Having died (Christ) for sin, He died once; Now that He lives,

Vivit Deo Alleluia, Alleluia. (Vers.) Dicant nunc Judaei quomodo
He lives unto God, Alleluia. Let tell now the Jews how

milites custodientes sepulcrum perdiderunt regem; ad lapidis
the soldiers guarding the sepulchre lost the King; In the stone's

positionem quare non servabant Petram Justitiae; aut sepulcrum
place why did they not keep the Rock of Justice; either let them

regant, aut resurgentem adorent, Nobiscum dicentes: quod enim....etc.
render back the tomb, or adore the Risen, with us, saying:.....
* * * * *

Alleluia: Lapis revolutus est Alleluia: Ab ostio monumenti, Alleluia.
Alleluia: The stone was rolled back, Alleluia from the door of the monument, Alleluia.
* * * * *

Alleluia: Quem quaeris mulier? Alleluia: Viventium cum mortuis? Alleluia.
Alleluia: Whom seekest thou, woman? Alleluia: The Living among the dead? Alleluia.
* * * * *

Alleluia: Noli flere Maria, Alleluia: Resurrexit Dominus, Alleluia, Alleluia.
Alleluia: Weep not Mary, Alleluia: Hath risen the Lord, Alleluia, Alleluia.

Inasmuch as the texts of the hymns contained upon the last record of the series (No. 7351) are very lengthy, we shall leave their translations until a subsequent issue of CAECILIA.

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